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which the open sleeve falls back. And she holds her pen like a short-hand reporter. In the copy that Miss Bailey is making, the figure is quite finished, but only two of the upper bars of the grating are painted in. Below them is a great open space, quite large enough for a woman of her size to creep through. It is a good chance for Charlotte to escape.

In the same little side-room where the "Bega" is, Mr. Morgan, one of the "professionals," is copying Von Thoren's "Lost Dogs." They stand shivering in the unfinished snow, while the artist paints that "evening-red" in the sky that, although warm in color, gives you no feeling of warmth. It is one of the most truthful skies ever put into a picture.

Hart's "Drove at the Ford" is going on canvas—only dead-colored so far, and therefore a chaos of color. The lovely lady in the costume of Louis XI., by Compté, "At Fontainebleau," is being copied also. She, too, is only dead-colored. There is always something grotesque about a face or figure in the first stages of painting. This lovely lady of Compté's comes down the walk in a shimmering silk of faded amethyst, with a cluster of marguerites in her dainty hand, and on her head a high-pointed cap, like the one Genevieve Ward wears in "Jane Shore." And so will the lady in the copy, when Miss Bradley has done with her, but just now she is only a yellow dress, and a red cap, ghastly and gaudy.

In the same little side-room where the "Bega" is, Miss Rockwell is copying "Corn and Grapes," not your plump, commonplace grapes, but difficult grapes, that have been shriveled by a frost—a killing frost. She is getting the crisp feeling of the corn husks, and I am glad she has found a red ear of corn; it is such good luck. Five easels in this side-room; five women, working intently, and scarcely talking at all.

In the little room where the "Greek Slave" stands, inside a brass railing, a young student, Mr. Janus, is copying "A Bacchante" in crayon.

This is the room for the ceiling of which Brumidi has designed frescos. He showed them to me up at his studio the other evening, explaining that there was as yet, unfortunately, no fresco painting at the Corcoran Gallery, and that if these designs should be placed there, all kinds of art work would then be represented. You know Brumidi? He is the old Italian artist who works away up under the day-lighted dome at the Capitol. Down in the antique room on the first floor I find half a dozen students at work copying marble men and women. It is shivering cold. Marble gives me a chill. Besides, I am afraid of statues. They are not dead. They are only very quiet, with a watchful, sleepless life that bides its time. I go back presently, just for warmth of color, to the "Vestal Tuccia," and creeping up close to that gray wall, all covered with sunshine and Latin inscriptions, I am happy.

But talking of statues reminds me of a new woman-sculptor that we have here, whose work is attracting much attention. I think Mrs. Ketcham may be called one of the children of the Centennial. Living all her life in Mount Pleasant, Iowa, she had seen little of art-work, and had no training whatever.

That centennial summer, with its revelation of art-treasures, crystalized what had always been a strong impulse into a definite resolve to study. She went to New York, but found it difficult, in midsummer, to get any instruction, or even suggestion, as to how to go to work. But finally she spent a few weeks in the studio of Wilson McDonald, and from him I think she must have obtained both, and a good start in the right direction, for she went back to Iowa and worked on alone with success. In November last she came to Washington, and worked all winter in her quiet little studio on E Street, filling commissions, to the entire satisfaction of her patrons. She works with enthusiasm and spirit, and is winning her way here. She is now doing a bust of Senator Allison of Iowa, and has just sent out one of Chief Justice Miller, in his robes of office, which is an excellent portrait. I saw also a bust of George Q. Cannon of Utah, of Judge MacArthur of this city, and a number of others.

Among our most promising amateurs whom I find working at the Gallery are Mr. Janus, who was copying the Bacchante; Miss Plympton, doing a "Paul Weber;" Miss Dougal, working from the antique; Miss Hartwell; Miss Morehead; Miss Rockwell, who is doing the "Corn and Grapes," and who has a very true feeling of color.

This is something of what goes on at the Corcoran Gallery on a "pay-day," and it would be difficult to

estimate, and impossible to over-estimate, the good service done in the cause of art by the man who establishes such a gallery and offers such facilities for study. . . .

Later.—I have come up to the Gallery again to take notes of the latest purchase which has been added to the collection. Fifteen portraits of the Presidents, beginning with Washington and ending with Lincoln, have lately been purchased from S. B. Bryan, of Highland Place. Harrison, Johnson, and Grant are the missing links, and they will soon be supplied. These are all by Healy, some of them, of course, being after earlier artists. Uniform in size, with dark backgrounds and narrow, tarnished gilt frames, they hang in a long straight line down the side room of the Gallery. Notice how the stately English look dies out, and the distinctive American look comes into the faces. Full wigs of snow-white hair, puffed and powdered like any girl of the period, give way to straight, scanty locks of nature's own providing; stately ruffs are superseded first by the pillory of the black silk stock, and then by standing or turn-down collars. The line begins with Washington. No, it does *not* begin with Washington, "Place aux dames." It begins with Martha Washington, "after Stuart"—calm, pink and white, and placid. Then the General. John Adams, a calm, strong, dignified face. Jefferson, with his hair parted in the middle. Madison, "after Harding," with a cascade of white ruff tucked away under his determined chin and firm lower lip. Monroe, with a whole era of good feeling in the dimple in his chin. He is the only one of all the illustrious crowd who has a dimple. Van Buren narrowly escaped one, but there are no dimples about General Jackson, whose face is full of sharply-drawn lines.

CALISTA HALSEY.

ART IN ST. LOUIS.

ST. LOUIS, July, 1879.

SOMETHING of a confusion of ideas regarding the art schools of St. Louis has resulted from there being two schools here, which, though differing entirely in their aims and methods, are apt to become blended in the occasional references of press notices.

The Art Department of St. Louis is a department in Washington University. The principal is Professor Halsey C. Ives, assisted by the artist, Mr. Carl Gutherz; the sculptor, Howard Kretschmar, and by advanced art students, Messrs. Fry, Muns and Raeder. This Art Department teaches a knowledge of the laws governing the harmonious arrangement of form and color, as applied to working in the higher forms of art, or as applied to the productions of art and industrial manufacture. The course of instruction in drawing is on one of the most complete and beautiful of systems. Professor Ives has made a careful, personal observation of the art schools of Europe, and selected from each the methods best adapted to the proper training of the eye and hand. In this department every important art work in Europe is represented by cast, autotype or engraving. There have been this year eighty students attending the evening classes on Tuesday and Saturday evenings, working from model and object, from the antique and from the draped figure. In the life class, composed only of artists and advanced students, twenty-four have worked on Monday and Friday evenings, drawing from the nude figure. Lectures on artistic anatomy have been given every Friday evening. No decorative art work was connected with the Art Department, although wood carving was taught in a room in the University. This was the only branch of decorative work admitted.

The St. Louis School of Design, lately closed, was devoted to decorative art. Classes were instructed in carving, Kensington work and porcelain painting, also in modeling, but no attempt at high art was made. A cause of failure may be found in not having given to drawing that prominence it requires as the foundation of all true work, whether in decorative or high art. This school was established five years ago under what seemed to be favorable auspices. The recent Loan Exhibition, held at the Mary Institute, in this city, was for the benefit of the School of Design, and realized a gross receipt of \$2448.65. The expenses were \$1400, leaving as net proceeds \$1048.65. Of this \$500 was appropriated to meet an old debt, and there is now a balance on hand of \$548.65, that will be credited to the fund of the Woman's Exchange. The Woman's Exchange will reopen in September. It is conducted on

the New York plan, as set forth in THE ART AMATEUR last month. It was established primarily as a sales-room for the work of the pupils of the School of Design; but, at the solicitation of others, it was opened to all women for sales of work.

L. W.

SUMMER HAUNTS OF ARTISTS.

AMONG the artists encamped in the Adirondacks this summer are Mr. Wyant, who goes up and down among the mountains and returns occasionally to New York, choosing not to spend the full season in any particular spot, and Mr. Tait, who fixes his abode at Long Lake from July until November, yet finds the summer rather short. This location in Hamilton county, only a hundred miles west from Saratoga, forms a contrast to the fashionable resort as great as any artist could dream of. Fifty miles by railway from Saratoga, and another fifty by wagon—a glorious ride this latter one—and the tourist arrives at Long Lake, where Mr. Tait has built his summer home, a cottage embodying the artistic fancies of its owner. The isolation of the place is to be imagined from the fact that a party may travel thence seventy-five miles north, south or west through the forest without crossing any road. The tourist has need to keep himself in health here for there are no doctors; at peace with his fellow men for there are no lawyers; and strongly shod, where the shoemaker is unknown in all the length and breadth of that region round about.

In the difficulty of determining where to go, an unusual number of artists this year decided on several places, as is not a new course with some, although few have studios variously located, as Mr. La Farge always has in New York, Boston and Newport. On such a plan Mr. William Hart wanders about the country wherever thoroughbred herds invite him, or where there is some coveted charm of landscape. In about the same spirit Mr. S. R. Gifford pursues his artistic travels after a two week's fishing excursion in Canada, early in July, the probabilities being that his present location is Placid Lake, in Essex county, of this State. Mr. Shuttleff divides the months between the Berkshire hills, Moosehead Lake, and some of the Maine rivers. During the month of July Mr. Wilmarth was at the Delaware Water Gap, returning to New York some time in the present month, when the peach season is at its height, in order to paint that fruit in the many beautiful varieties always reaching this market. Mr. J. G. Brown—whose success of the past year it is a pleasure to understand increases his income by some thousands of dollars above what it has been in previous years—went first to South Hampton, L. I., and thence eastward. He expected to be joined at Boston by his pupil, Gilbert Gaul, the new associate of the Academy, who on leaving the city went for a few weeks to New Albany before proceeding to the appointed starting-place for the tour with the older artist. Mr. Homer Martin went to Canada, and concludes the season at Newport. Of Mr. Winslow Homer's movements in summer-time no person however intimate is ever supposed to have the secret, and the present season is not made an exception.

Of those who content themselves in familiar places are Mr. McEntee, passing the season at Rondout, and Mr. Nicoll at Shrub Oak. Probably Mr. Whittredge also will finish the summer months in the place he has recently built at Summit, New Jersey. Mr. Coleman is at East Hampton, L. I. Mr. James D. Smillie makes a long summer at Poughkeepsie, remaining until November, and Mr. R. Swain Gifford went again this year to New Bedford, after returning from the Tile Club excursion.

Comparatively few artists have left America this present season. Mr. J. G. Chapman set out on his return to Rome on the fourth of June, and Mr. Robert Minor has probably reached England ere this, it being some time since we were bidding him "bon voyage," in view of his departure.

Our marine painters are mostly dotted along the nearer coasts, as H. M. F. de Haas at South Hampton, and Mr. Bricher at Manchester-by-the-sea. The latter charming resort is somewhat inaccessible to artists, being quite taken up by private residents owning beautiful villas, if we except the Booth Hotel, known as the Masconomo. Here also are the country houses of John Gilbert, Mrs. Bowers, and others of the dramatic profession. The owners have sought to keep the

place looking as in a state of nature, so that one frequently seems to be in a forest until all at once coming upon some elegant chateau finely kept. A painter of the sea and of summer life on the shore finds no spot more desirable.

An enterprising photographer in Paris uses the electric light, by means of which he is enabled to take pictures in the evening. The venture is said to be a success, for ladies going to balls and parties can sit for their portraits arrayed in all the splendor of full dress, which is preferable certainly to having to array themselves a second time by daylight for the purpose. The electric instrument is placed before a small reflector, which stands in front of a hemispherical reflector lined with very light blue, and about six feet in diameter. From this the rays of light, well divided and diffused, fall upon the subject. By means of balance weights the apparatus is brought easily into the required position. Photographs obtained in this way are said to be softer and more pleasing than those made by daylight. Which of our enterprising New York photographers will be the first to try the experiment?

Art News.

HOME.

THE LAST SURVIVOR of the early American engravers, of whom Dr. Alexander Anderson was the first to achieve any note, is Mr. Joseph A. Adams. A little previous to the middle of the century the engravings made by Mr. Adams for the Cottage Bible and for Harper & Brothers' illustrated Bible became very widely known. The success of the latter publication in particular was remarkable beyond any expectation. So great, in fact, were the profits falling to the share of the engraver that he was able to retire from the profession in easy circumstances. His work with the graver was practically at an end with the completion of the noted Bible in 1846. For some time the artist resided abroad. During subsequent years he was much occupied with electrotype experiments, in which he made discoveries of some importance. Several of his inventions have been patented and are in use in electrotype establishments. He is upward of seventy-five years of age, and still in possession of perfect memory and clearness of intellect, while too feeble in health for the activities of invention.

A member of the Boston City Government, in speaking "officially" of the cast of Ball's colossal group, President Lincoln and the slave, "Emancipation," so generously offered to the city, objected to receiving it, on the ground that he did not think that Lincoln deserved so much credit for the emancipation proclamation as Greeley and some others. That, however, will not prevent the group from appearing well upon the Park Square and Columbus Cross, where the donor stipulates that it shall be set up.

The exhibition of drawings from the public schools and the Normal Art School, lately opened at Horticultural Hall, after a lapse of more than three years, has convinced the most skeptical that real benefit has accrued to the pupils through the department. The progress has been most marked in a few individual cases, while, as was claimed in discouragement of the appropriation, the mass has remained very nearly stationary. The experimental introduction of color drawing appears to have some advantages.

Longfellow is to be favored by a Bangor young lady with a penholder made out of the famous vessel "Ironsides," the base circled with gold and "phenacite" from Siberia, zircon from Ceylon, and red tourmaline from Maine. The fetters that bound Bonnyard in Chillon castle—is Byron quite to be relied on in his use of the legend?—will furnish the metal of the pen.

The new wing of the Boston Museum that was devoted to the Art Club collection and the exhibits of the Architects' Association during the spring exhibition, and thereafter closed for rearrangement as a permanent gallery, now looks well. Many of the works lent for the exhibition remain, and a cast of Praxiteles' marble faun has been added.

William M. Hunt has been obliged to give up work for the summer on account of his health, and is at his brother's farm in Vermont.—John J. Enneking, landscape and marine painter, is at Manchester.—Ben. Champney is still at his lovely summer studio in North Conway.—George Fuller is at Deerfield.

F. B. Deblois proposes a leisurely trip to the forests of California, sketching by the way. He has no intention, however, of going beyond what is evidently his sphere in landscape painting, the quiet and picturesque, while gathering inspiration from the grander and more graphic phases of nature.

Preston Powers, who lately returned to Boston from Florence, whither his father, the world-renowned sculptor, had gone from Boston before his birth, has lately received an order from the State of Vermont for a statue of Judge Collamer, to be placed in the Capitol at Washington.

The Mayor's room at the Boston City Hall has lately been decorated on what is claimed to be the most modern æsthetic principle. There are sinners, however, scattered about the Hub who are sacrilegious enough to wonder if there may not be a mistake somewhere.

The exhibition of the Essex Institute, now opened at Plummer Hall, Salem, has a good display of oil paintings and water colors, a large collection of decorative designs and drawings, ceramics, and some exquisite specimens of embroidery.

The idea of a creative and decorative exhibition in Boston of the productive and industrial arts of New England meets with favor and support from the Mechanics' and Manufacturers' Institute and all classes most intimately concerned.

F. T. Merrill's black and white, "The New Picture Book," from the Art Museum Exhibition, has gone to Worcester. Mr. Merrill will spend the summer in sketching the figure in sunlight effect.

Mr. Anthony, the engraver, is in his quiet summer home, a short distance down the Boston Harbor, quite beyond the range of any of the bombs of the Linton-Holland conflict.

C. R. Grant has left Boston in search of a quiet spot upon the coast of Maine, where he proposes to spend the summer making careful out-of-door studies of the figure.

E. L. Custer, the portrait painter, will soon leave for Manchester, New Hampshire. He proposes visiting the Isles of Shoals before returning to Boston.

Walter M. Brackett writes of a glorious time, success at salmon fishing, and any amount of sketching, along the banks of the Marguerite, in Canada.

Italian critics speak well of the work of Miss Elizabeth Boott, who left an enviable reputation in Boston to open a studio in Rome.

Seven Boston artists are now represented on the walls of the various art exhibitions in London.

FOREIGN.

IMPORTANT DISCOVERIES AT OLYMPIA.—The treasures found during recent excavations at Olympia, in the shape of bronzes, both reliefs and statuettes, belonging to all ages of Greek art, are said to furnish in a measure a repertory for the study of the history of art. To the earliest period of all must be referred the exceedingly primitive relief depicting a centaur with human fore-feet, a wingless sphinx, and a male winged figure (handle of a vessel), which is quite Assyrian in style. To the period of the Corinthian vase style (eighth and seventh centuries before Christ) belongs the interesting figure in relief of Hercules portrayed as an archer kneeling. To the same time belong a small figure in low relief of a boy riding, the under portion of a running gorgon, a lion, and two heads of griffins. The age of matured archaism (sixth and fifth centuries) is represented by a finely chiseled figure of a naked youth with uplifted arms and long meagre forms (handle of a pan), and a small nude stripling, undersized, and represented standing with the left foot advanced. Finally, to the age of Alexander and the Diadochi belong the little relief of Theseus dragging the minotaur by the legs from its lair in the rocks, an animated design finely executed, and a beautiful bare masculine arm belonging to the statue of a victor, and life-size. Many of these were found in the Prytaneum, which is a perfect treasure of interesting bronzes.

SALE OF TURNER LINE-ENGRAVINGS.—There was an interesting sale in London recently of Turner line-engravings. The impressions varied very much in quality; but on the whole, from the prices fetched, it is perhaps legitimately conjectured that the demand for the line-engravings after Turner is likely to increase. Some proofs of the "Southern Coast" fetched, in a lot, £17 17s.; a smaller lot, £8 8s. "The Grand Canal," engraved by W. Miller—an India proof before letters, and an etching of the same—sold for £12 12s.; an artist's proof of "Dido and Æneas," £3 3s.; an artist's proof, on India paper, of the "Temple of Jupiter," engraved by Pye, fetched £10; proofs of "Tivoli" and the "Temple of Jupiter" realized £21; "Crossing the Brook," engraved by Brandard, an artist's proof and etching, realized £22 1s.; "Cologne," by Goodall, £3; engravers' proofs of the "England and Wales" were sold in small lots—four or five, or six or seven, in a lot. Of these, the highest lot fetched £5 10s. This consisted of "Barnard Castle," "Colchester," "Dartmouth Cove," "The Fall of the Tees," "The Chain Bridge over the Tees," and "Gosport."

AN EARTHENWARE VASE of the "Age of Bronze" has just been exhumed from the lake of Neufchatel by Professor Forel, who pronounces it to have been shaped by a prehistoric potter of the female sex. On the bottom of the vase are plainly visible the impressions made by the fingers in the clay. Of these fingers, or rather of the thumb and forefinger, for the other digits are unfortunately lacking, the Professor has taken a plaster-of-Paris cast. There are two impressions of the thumb and three of the forefinger. The prints left by the nails are perfect; that of the thumb, which must have been regular, well-shaped, and of an elegant convexity, measures in length 12 millimetres (about $\frac{1}{4}$ inch), in breadth 11 millimetres; the length and breadth of the finger-nail, equally well modelled, are 11 and 9 metres respectively, the transverse convexity representing a curve or rise, "fleece," of 2 millimetres. These nails, considers M. Forel, can only have belonged to a female hand. The vase has been placed in the cabinet of antiquities in the Vaudois Cantonal Museum at Lausanne.

THE EUZENBERG PRINT COLLECTION SALE at Vienna, recently, was not a success. The Kunstchronik publishes a long list of the prices fetched, and laments deeply that most of the treasures of this celebrated collection fell to French and English buyers, in consequence of the miserable bids that were in most cases made by the German museums. The deplorable financial condition of the country was, in truth, abundantly evident at this sale, for even the representative of the Berlin print-room was, it is stated, driven completely from the field. Several important works were, however, acquired by the Austrian Museum, the town library of Vienna, and the Albertina.

PAST ITALIAN ART.—The retrospective art exhibition project referred to in these columns as about to be held in Florence, is taking form. It is to be held next November. The objects desired are pictures, drawings, sculpture, glass-paintings, goldsmith's work, enamels, mosaics, ceramics of all kinds, ivory carvings, musical instruments, embroideries—everything, in fact, in which the genius of Italy formerly excelled, or in which the skill of her artists was shown. Nothing of a later date than the seventeenth century will be taken; but the exhibition is to extend back to ancient times. It is to be held in the Palazzo Pitti, and bids fair to assume large proportions.

The tomb recently discovered at Proeneste is an oblong sepulchre, the sides corresponding to the points of the compass, 18 feet long by 13 feet broad; the ceiling flat, in this particular and in the style of ornaments found indicating a high antiquity. There had been a bier in the centre, where was found a plate of gold with small amulets. Many ornaments of Egyptian character were found, together with bronze maces, silver dagger-sheaths, and iron handles. The period of the interment might with safety be assigned to the sixth century B.C. The whole of the objects have been purchased by the Italian Government for 70,000 fr.

In M. Renan's study one notes the portfolios filled with sketches of old Gothic cathedrals, which are kept in a sort of shrine, having been the drawings of Henrietta, the author's lamented sister, who has been dead for fourteen years. These were made during a tour of the brother and sister in their literary association, when they went through the provinces of France, which abound in Gothic monuments, to find materials for a history of the time when they were built.

The London Stereoscopic Company have on view a large picture showing "one hundred and twenty miles of the Promised Land as seen from Mount Nebo." The picture has special reference to the text Deut. xxxiv., "And Moses went up from the plain of Moab unto the mountain of Nebo, to the top of Pisgah, that is over against Jericho: and the Lord showed him all the land of Gilead, unto Dan."

The death is announced from Munich of the landscape painter Bernhard Fries. Born at Heidelberg in 1820, he studied in Karlsruhe, Düsseldorf, and Munich. He then resided for some time in Italy, where he acquired the idealistic style that distinguishes his works. His most important paintings are a series of forty landscapes from Italy and Sicily.

A Raphael Exhibition is to be held at Dresden in August and September, and it is to be as complete as possible. Where the originals of paintings, sketches, etc., cannot be secured, good copies, photographs, and engravings will be exhibited. An appeal is issued to all collectors to assist in this scheme.

Switzerland is to be enriched by a museum of national uniforms and arms worn and carried by Swiss soldiers, both at home and abroad, since the Middle Ages.

A recumbent hermaphroditic statue, slightly under life-size, brought to light at Rome, is supposed to be a copy of the famous "Polycele."

The historical painter, Johannes von Schrandolph, Professor of the Munich Academy, died in that city on June 1st. He was born in 1808.